

THE

Volume VI, Number 4

April 12, 1967

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BROADSIDE

FOLK MUSIC AND COFFEE HOUSE NEWS



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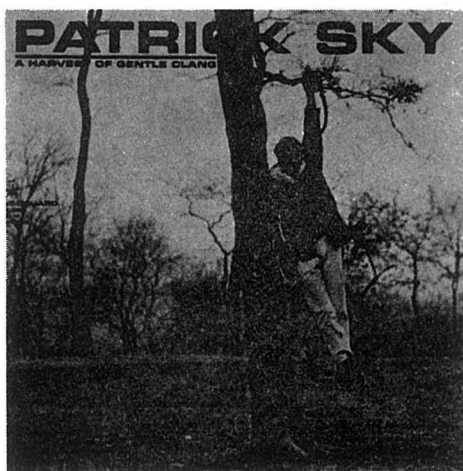
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This Issue's Cover

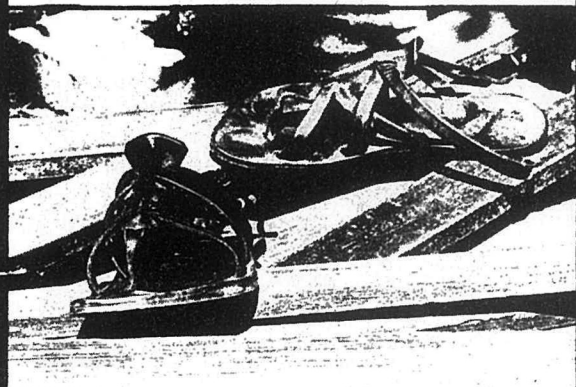
The American Festival of Music

In this issue, we devote several pages to the American Festival of Music, which will be held at Commonwealth Armory on April 20 through 23, and sponsored by the Herald Traveler Charities Inc.

Your editor, as an associate director of the festival, has been walking around in an almost complete daze these last few weeks, his nervous system rapidly unraveling at a slightly faster rate than that at which he has managed to grab hold of each of the loose ends confronted by the festival planners.

Originally conceived as a program which would demonstrate how various elements of traditional music were woven together to become facets of American music, and how these in turn were put together to form American Contemporary Music, the festival in its execution will hold very close to its original intent. Some areas have expanded - The Music of the Americas concert has now become far more International in scope, The Living Blues concert was split into two separate concerts. Some events have had to be dropped; all but one of the afternoon events are in doubt because the facilities became unavailable during those hours. But on the whole, the scope is greater than that which was originally planned.

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Having already chatted with elements of both the lunatic purist fringe and the lunatic apurist fringe, your editor is convinced that we have something to offend just about everybody, and a whole lot that will please most.

We hope it will give you great pleasure.

THE BROADSIDE

Vol. VI, No. 4
April 12, 1967

Phone: 617-868-9788

A Bi-Weekly Publication

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Signed articles do not necessarily represent
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Published by Broadside Publications
Second class postage paid at Boston, Mass. Subscription price:
\$4.50 a year (26 issues). Address all correspondence to: P.O.
Box 65, Cambridge, Massachusetts, 02139.
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THE PORTABLE LANDSCAPE

Christian Johann Doppler, (1803-1853), was an Austrian physicist and mathematician, best known as the individualist who formed a principle eventually to be known as: "THE DOPPLER EFFECT." Briefly defined, 'Doppler's Principle' is this: "As distance between source of sound or light and observer becomes less or greater, frequency of waves received increases or decreases respectively. Effect called 'Doppler Effect.' Examples: Rise in pitch of sound with decreased distance between source and observer; in light, this causes shift of color toward violet end of spectrum." (ref.: "Columbia-Viking Desk Encyclopedia.") — A further example — the sound of a Train zooming past you. The sound decreases as the train leaves your hearing distance, diminishing steadily as it gets farther away. The effect of this Principle is called:

"THE DOPPLER EFFECT."

"The Doppler Effect" is currently making itself known to the Portable Landscape in the form of one very musical group consisting of

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All there is to know
about

FOLK MUSIC

Read SING OUT! — the national folksong magazine. In each issue, traditional songs, songs of other countries, new songs. Articles on folksinging, book and record reviews, etc. Articles and songs by and about Pete Seeger, Leadbelly, Bob Dylan, Joan Baez, Woody Guthrie, Alan Lomax. Edited by Irwin Silber. Pub. bi-monthly.

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165 W. 46 St., N. Y. C.

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five people who have had incredible impact upon the Denver and Aspen peoples. The group has a tightly-knit sound, with depth and love and power, obvious dedication to their music and to their audience, and an aura of magic exuded by: first, "Brooks," the lovely, small-statured girl with the large voice, who doubles on guitar; Clark, the lead guitarist (who plays sitar in his spare time, it has been said); Lance, the bassist, and lead vocalist; Tony, the nine-handed drummer; and Timmy, rhythm guitarist, who also plays harmonica and lends vocal harmony support (along with Clark). All five blend to create and continually build 'The Doppler Effect.'

This group is completely aware of the humanity within music, and combine this knowledge with the ability to project power and definition with their sound, to achieve the lasting qualities which totally capture the audience (be this audience musically oriented, inclined, or not). They manage to swing freely in the process. It is Real, this sound, and everyone who hears them knows that somehow, some way, they, the audience, have willingly been struck by a sparkling "humane-train," named, "The Doppler Effect"!

It is impossible to describe "soul": if you have it, you are fortunate, and if you don't, well, that is saddening. The audience reaction which these young spirits create is magnificent, to say the least; impossible to put on paper. (Even the college-student, half-listener) dedicated-dancer-types are stunned! (A lot are, for the first time, really digging what is going on musically). At the end of a set it is not unusual to see the audience gathered around the musicians at the front of the stage, just feeling good, as the result of good music.

On Good Friday, March 24, 1967, The Doppler Effect will release their first recording, "God Is Alive In Argentina" (Tribute to Lenny Bruce), and "Memphis Woman." I just wish you could have seen all five "happy-tired faces after this recording session Sunday! I did, and it was a very warm and delightful feeling. These five, tired people went on stage at the Exodus and gave the best live performance seen here in some time; they were sanctified!

This Train is bound for greatness; and this you will realize for yourself, when you hear "The Doppler Effect"!



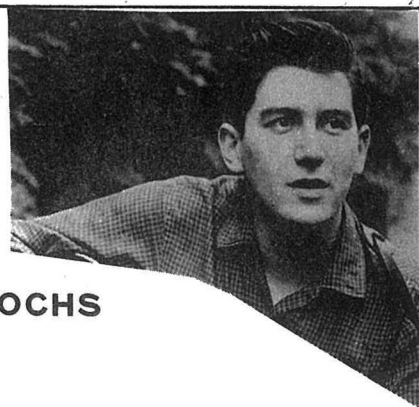
KNEE-DEEP IN BLUEGRASS

by Bob Jones



Recently returned from England himself, Mike Seeger mentioned that Bill Clifton would soon be returning to the States. This, presumably, is good news although rumors have it that perhaps he has projects other than bluegrass in mind (maybe even the Peace Corps?). Pete Rowan, recently separated from Bill Monroe's Blue Grass Boys, had mentioned going to England and possibly working with or at least visiting Bill Clifton over there. Apparently these plans have undergone some changes. Richard Greene, also recently separated from Bill Monroe's band, has joined the Jim Kweskin Jug Band. With Bill Keith and Richard in the group perhaps Kweskin is practicing his flat-picking and is waiting to spring the surprise of the century. The Dave Grismans now have a son, Monroe. He just might grow up appreciating bluegrass.

Since this issue will be on the stands before the weekend, there's time for one last warning. Don't miss this weekend's big show at Back Bay Theater. It could well turn out to be the country music event of the year. That most important of all bluegrass musicians will be there, the great Bill Monroe with his Blue Grass Boys. Also on the bill is one of Nashville's finest "electrified" country musicians, Buck Owens. Buck, in addition to being a fine guitarist, is one of the most distinctive song stylists in country music. Bill Monroe and his Blue Grass Boys and Buck Owens and his Buckaroos will be sharing the stage on Saturday night, April 8. After the Boston concert, Bill Monroe and his band are going to the Washington, D. C. area. On Sunday, the day after their Boston appearance, the Blue Grass Boys are scheduled to appear at a big memorial show for the late Carter Stanley. In addition to Bill Monroe, the performers roster is to include such



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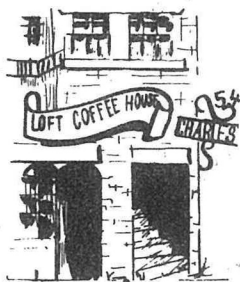
bluegrass personalities as Don Stover, Bill Emerson, Ralph Stanley, Tex Logan, Buzz Busby, the Country Gentlemen, and many other well-known entertainers. This benefit will be this Sunday, the 9th, at two o'clock in the afternoon. Location for the concert will be the Ritchie Coliseum, Route 1, College Park, Maryland. All proceeds will go to the family of the late Carter Stanley. With these two big shows this looks to be a big weekend for eastern seaboard bluegrass fans.

For those who may be interested in country music instrumental lessons here is some good news. Richard Greene, recently replaced by Byron Berline in Bill Monroe's band, has joined yours truly and the other fine teachers on the faculty of the Cambridge Folk Workshop. The Workshop now has an excellent fiddle teacher as well as quality instruction on mandolin, banjo, and guitar.

Three big name "bluegrass" artists have recent singles out. Jim and Jesse have really sprung a surprise. Their new record, while it retains much of their polished bluegrass sound, has a steel guitar instead of a five-string banjo. The Stonemans have a new record out called "Going Back to Nashville, Tennessee." It is an interesting and rather pleasant country and western record, and is getting a good deal of airplay on country music stations. Flatt and Scruggs new record was a surprise, and rather well done for a pleasant change. The song is The Lovin' Spoonful's recent hit, "Nashville Cats."


the Loft

54 Charles St.
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La 3-8443



I'm the One Who Carried His Dreams Around

words & music by Steve Gillette



G D C

I'm the one who car-ried his dreams a - round, Ta-kin' my

D G

pleas-ure when the road would wind there, measurin' my troubles by the

D C D

peace I'd fine there, happy for the happiness I've found. But I've

B^m C F

seen what I am in your eyes of gold, for-got-ten the stor-ies

D E^m A^m D

I could have told you. Please, let me lay my bur-den down.

2. It's not like I thought it would be,
Not the way it's been in this life I live
I'd never ask for anything I didn't wanna give
I've never had anything for free,
I find it such a hard thing to say
It's always been easier just to go my way
Don't you see, that's what's troublin' me.
3. Your love is a different kind,
Nothing that I know can explain what I feel now,
I'm so sure that it's real
Something I never thought I'd find
You didn't ask for promises I didn't have to break
And you gave me more than I ever could have taken
More than I could ever leave behind.



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That fine tension between beauty and madness was, in its manifestation, both the quality which Paul Clayton's friends admired most in him and, we suspect, the prime source of his creative and inspiring artistry.

On Thursday night, March 30, the balance disintegrated and Paul Clayton took his life. Our tears confess our loss. Our fears confess that same balance within ourselves.

Dave Wilson





AMERICAN FESTIVAL ♀ MUSIC '67

Thursday, 8 p.m.

MUSIC OF THE AMERICAS

GEULA GILL
LOS INDIOS TABAJAR
THE IRISH ROVERS
JOSH WHITE
MEXICAN MARIACHI BAND
ISLANDERS STEEL BAND
CONTRESCARPE SINGERS
OLATUNJI

Originally this concert was going to limit itself to showing the influences upon our contemporary music of the musics of other American countries. When it was realized that this would mean the exclusion of influences such as the Irish and the Israeli, the concept, if not the title, of the con-



cert was changed. Harry Belafonte has agreed to appear and will probably present an award on behalf of the festival to Carl Sandburg who will, hopefully, also be there. A great effort is being made to invite Yma Sumac to perform this evening. Her acceptance, if it comes, will be announced later.

Commonwealth Armory

APRIL 20-23, 1967



Friday, 3 p.m.

THE BLUES BAG

SIEGEL-SCHWALL BAND
BUDDY GUY
CHUCK BERRY
OTIS REDDING
MUDDY WATERS



This, the only afternoon concert which has definitely survived, is entitled The Blues Bag, and will deal strictly with the Chicago Urban Blues. Traditional and contemporary groups and individuals will perform.



Friday, 7:30 p.m.

THE FRONTIER TRADITION

PETE SEEGER
THE HIGHWAYMEN
DAVE VAN RONK
JOSH WHITE, JR.
THE BEERS FAMILY

LEONDA
TOM PAXTON
ARLO GUTHRIE
THE JEFFERSON AIRPLANE



Take note that this concert has been moved up one half hour. Pete Seeger will lead off and will attempt to set the whole tone of the evening's program, which is to present as wide as possible a variety of the musical elements of the American settlers and the Westerners, and its development into the pop music of the 1960's.

Friday, 10:30 p.m.

THE LIVING BLUES, I

Notice also that the starting time of this concert has been moved up from midnight, to make sure that all the performers get a fair chance to play. This concert will attempt to display the evolution of Rhythm & Blues from the country blues.

BROWNIE MCGHEE & SONNY TERRY
JOHN LEE HOOKER
JIMMY REED
CHUCK BERRY
OTIS REDDING
MUDDY WATERS
OTIS SPANN



Saturday, 8 p.m.

THE LIVING BLUES, II

To show the evolution of the Blues into Jazz and Gospel is the purpose of this evening. It is at this time the least organized, but by the evening of performance will be studded with a great many other stars.



BUDDY RICH
CARMEN MACRAE
CLARA WARD SINGERS
OTHERS

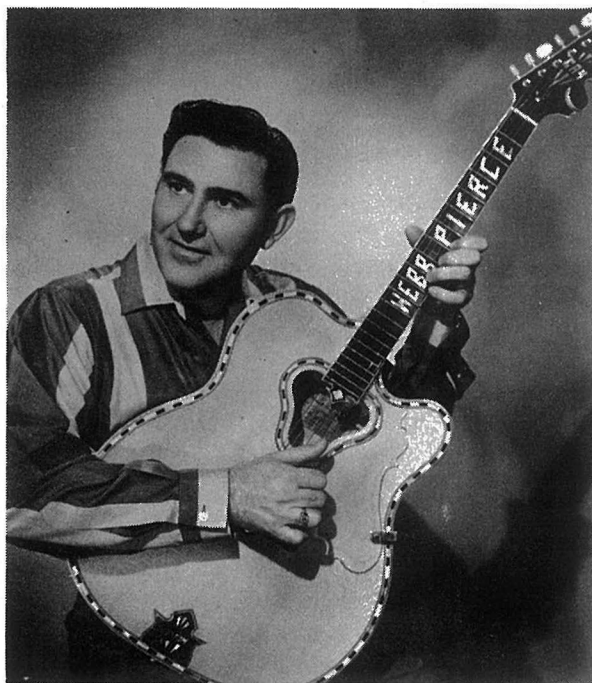


Sunday, 8 p.m.

THE MOUNTAINS & THE PLAINS

FLATT & SCRUGGS
DOTTIE WEST
WEBB PIERCE
CARL SMITH

GRANDPA JONES
ARCHIE CAMPBELL
TEX RITTER
THE HOMESTEADERS



The development of Southern White Mountain music into the Country & Western and Bluegrass music of today is the focal point of the last concert of the festival. The performers for this program were selected by the Country Music Association in Nashville.



COFFEEHOUSE

THEATRE

by jan chartier

Most adults have experienced isolated moments of a childlike freeness, and many of us have wished it could be a more continuous state. The lack of self-restraint in children allows them to freely experience; while we in the adult world are too often caught in the web of forced circumstances, denying ourselves emotional meaning.

Janet Day, charming hostess of The Quest, has initiated a creative process to loosen adults to the point of achieving a sensitivity to people and surroundings. Under the name of Theatre Games, she begins by having the audience introduce themselves to each other. Then they are asked to stand up and spread out and FEEL SPACE. That may sound quite corny, so, why don't you just try it? Can you feel its expansiveness, its closeness, its shape clinging to your body, or your body shaping it? Can you feel space between your fingers, underneath your armpits, in your ears?

I joined Theatre Games for a while on Friday evening, March 24, and after casting aside my cloak of self-consciousness, actually had some fun. We separated into groups, slowly became familiar with each other, and tried working together improvisa-



MAGAZINE

**PUBLISHED by the TORONTO
FOLK MUSIC GUILD—bimonthly
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news • technique • lore • songs**

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tionally. I was mostly impressed with the desire of each person to DO, to be a part—an important and correct part. It wasn't a question of ego, it was a need for unity—an urgent desire to develop spontaneous reactions complementing the movements of the others. Some sequences used dialogue, but the prime purpose was to develop an awareness through concentration of movement and feeling. After surface inhibitions were stripped away, it was surprising to note the compatibility, the sharing between a roomful of "strangers." And it was all achieved through the desire of it to be, using the simple art of observation as a common tool.

Janet Day was the major influence in the evening's accomplishments. She has a refreshingly natural manner and the ability to remember names. Her function was that of a guide, mildly encouraging all of us in a constructive direction. She was a hostess in the true sense, mingling with the audience even during intermission.

This, my first visit to The Quest, was indeed a pleasant adventure, and I plan to return to its friendly atmosphere again in the near future.



**BE-IN CALLED
FOR BOSTON COMMON**

An evidently self-established committee of four individuals has sounded a call for a Be-In. Notice has been given by committee members Philip E. Gregory, Linda M. Finucane, Patricia P. Samaras, and Mary Ellen Wingersky in a public announcement that the event will take place on Boston Common at 2 p.m., Saturday, April 22. Everyone is invited.

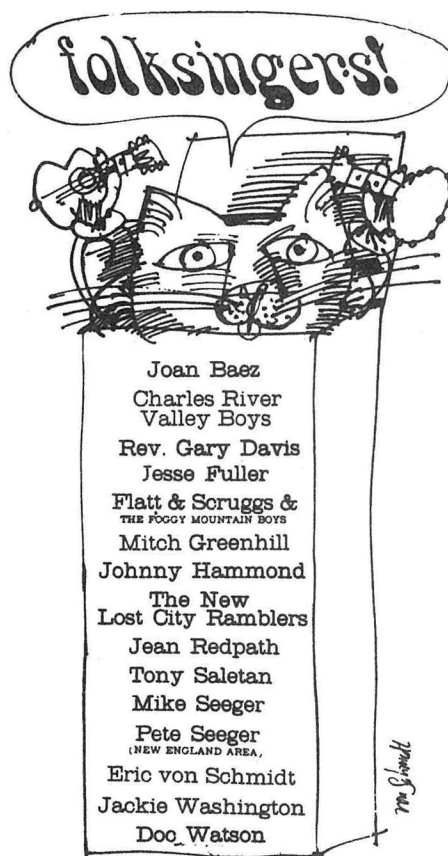
THINK-IN ed Freeman

Sad things are happening in the world of pop music. If it keeps up like this much longer, it may come time for another folk backlash... Folk music first hit the public ear at a time when Dion and the Belmonts and similar emetics were making it downright painful to listen to the radio for more than five minutes at a time, and it looks like those days just might be coming at us again. Run for cover, fellow music-lovers.

What seems to have happened is that the legacy of intelligent composition left us by the Beatles, George Martin and the Rolling Stones either was not explicit enough or was simply not understood by the dumb jerks who have traditionally ruled pop music. The Masters preached inventiveness; their followers digested it wrong and coughed it back up as gimmickry. The Masters preached innovation; their followers misinterpreted it to mean freakishness. The Masters preached love; their followers thought they meant psychedelics. Yessiree, folks, here we have in pop music a living miniature replica of what has happened to Democracy, Christianity, Brotherly Love, and just about every other noble human institution; a case of good leaders and lousy disciples.

Specifically, the trouble seems to lie in the predicament that the followers of the Masters in pop music simply do not have what it takes to use the expanded freedom that has been bestowed upon them. Instrumentation is one glaring example. After "Yesterday," everybody started using string arrangements. After "Norwegian Wood," everybody started using sitar. Only they got people to write string parts and people to play the sitar who knew nothing about either. The results were abortions such as the arrangements of Tim Hardin's album and most of the Byrds' fuzz-tone Eastern phlegm. After Rubber Soul, it became open season on weirdo instruments; and the Chinese gongs, Coke bottles, bag pipes, dog whistles, sampans, air-raid sirens and theramins were gleefully hauled into the studio and dribbled into everything, whether or not everything warranted such treatment. The results were farmyard noises such as the Beach Boys "Pet Sounds" and the Cyrkle's new album.

Another sign of impending gloom is when groups that used to be good start selling out. The Mamas and the Papas were the first to go, followed hard and fast by the Lovin' Spoonful and their new single. Also indivi-



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FOLKLORE PRODUCTIONS

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2-1827 / Manuel Greenhill, manager

duals; Peter Tork used to be a musician, so I hear. I hope he feels happy with his million bucks.

As has been the rule for the past hundred years or so, while the white man is sitting around picking his musical nose in the name of progress, the Spade has been off in his corner saying much more limited, but usually more real things. In pop music today, Motown is the only bag that is really doing something: feeling, guts, soul. Everyone else seems too hung up in showing off their latest acid trip.

So... a hundred steps upward, ninety-nine back. Together they add up to progress, but it's sort of hard to see when you're falling.



NEXT ISSUE

Although we had hoped to fit it in this issue, space problems have forced us to postpone an article by Pete Seeger to the following issue. It's about block parties, how to go about starting them, and what to do at them when they are started. Pete has also offered us an interview which he did with Mississippi John Hurt, which will be published in the near future.

The Unicorn Coffeehouse

&

The Broadside

extend an invitation to all

School & College

Folk Clubs & Societies

BROADSIDE and The Unicorn have joined forces to sponsor a regular open house to be held once each month. The purpose of the open house is to provide a time and place where folk clubs and societies from surrounding schools and colleges may gather to meet, interview and listen to folk music performers of both local and national prominence.

Folk organizations interested in attending these open houses should contact either BROADSIDE or the Unicorn for information. No organization or persons who have not made arrangements to attend prior to the date of the open house will be admitted.

Second Open House

TUESDAY, at The Unicorn,

APRIL 18, 825 Boylston St.,

3:00 p.m. Boston

Artists Will Be Announced Shortly

**we urge all folk clubs
and organizations
to register with us
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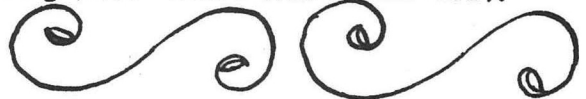
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FOLK DANCE GROUP TO PERFORM AT MIT

The Elan International Folk Theatre from New York City will perform in concert at MIT's Kresge Auditorium on Saturday, April 29, at 8:30 p.m. under the sponsorship of the MIT Folk Dance Club and the MIT Department of Humanities. Elan is a company of young American canders, singers, and musicians who perform the folk arts of many nations in colorful and authentic costumes.

Their program ranges from a suite of dances from Western Bulgaria to a choral rendition of Israeli songs based on Biblical texts and then on to Southern Appalachia for a hoedown. A variety of European countries will be represented in song and dance.

Ticket information is available from MIT's Kresge Auditorium Ticket Office (call UN 4-6900, ext. 2910) or at regular meetings of the MIT Folk Dance Club at the MIT Student Center, Sunday and Tuesday from 7:30 to 11:30 p.m.

... AND COFFEE TOO



Hickory House

April

F 7 }
Sa 8 } Robby Robinson
Su 9 }

F 14 }
Sa 15 } Fred Padget
Su 16 }

F 21 }
Sa 22 } Summit Singers
Su 23 }

Lancaster, Penna.

Crack of Doom

Crack of Doom Baltimore, Md.

April

F 7 Dulaney Valley Boys
Sa 8 Liz Miller

F 14 Dulaney Valley Boys
Sa 15 Liz Miller

F 21 Dulaney Valley Boys
Sa 22 Liz Miller

Main Point

Bryn Mawr, Penn.

April

F 7 }
Sa 8 } Tim Buckley; Sandy Rhoads
Su 9 }

Th 13 }
F 14 } Tom Rush; John Bassett
Sa 15 }
Su 16 }

Th 20 }
F 21 } Greenbriar Boys; Johnny O'Dea
Sa 22 }
Su 23 }

W 27 }
Th 28 } Jim Kweskin Jug Band; Raun MacKinnon

Unicorn - North

South Daniel Webster Highway
Nashua, N. H.

April

F 7 } Dan Gravas
Sa 8 }
Su 9 } Folk Workshop
M 10 Hoot & Auditions w/ Chris Pearne
Tu 11 Best of Hoot
W 12 Closed
Th 13 Paul McNeil
F 14 Pam Coulihan & Ray Slayton
Sa 15 Bill Schustik
Su 16 Folk Workshop
M 17 Hoot & Auditions w/ Chris Pearne
Tu 18 Best of Hoot
W 19 Closed
Th 20 Dan Gravas
F 21 } Paul McNeil
Sa 22 }
Su 23 Folk Workshop
M 24 Hoot & Auditions w/ Chris Pearne

OUT OF STATE

18th St.

Coffeehouse & Music Emporium

April

F 7 }
Sa 8 } Ed Freeman

F 14 }
Sa 15 } Weston Gavin

F 21 }
Sa 22 } Carolyn Hester

Tete A Tete

April

F 7 } Don Marquis' Archie & Mihetabel -
Sa 8 } a happening; also, Ellen Stoney
Su 9 } Hoot
M 10 Closed
Tu 11 } Auditions
W 12 }
Th 13 } Rehearsals for happenings
F 14 }
Sa 15 } Jaime Brockett, & The Tigers
Su 16 } Hoot
M 17 Closed
Tu 18 }
W 19 } More rehearsals for happenings
Th 20 }
F 21 } Lynn Kushner & Albee's Sam & Yam
Sa 22 }
Su 23 } Hoot
M 24 Closed
Tu 25 } Happenings rehearsal
W 26 }

Second Fret

Philadelphia, Pa.

April

F 7 }
Sa 8 } Doc Watson; camp films
Su 9 }
M 10 }

W 12 }
Th 13 }
F 14 }
Sa 15 }
Su 16 }
M 17 } David Blue and the American Patrol;
W 19 } camp films
Th 20 }
F 21 }
Sa 22 }
Su 23 }

Tu 26 }
W 27 } Steve Gillette; camp films
Th 28 }

Patches' 15 Below

Timonium, Md.

April

F 7 } Don Leace
Sa 8 }
Su 9 } Hoot

F 14 }
Sa 15 } Hos
Su 16 } Hoot

F 21 } To Be Announced
Sa 22 }
Su 23 } Hoot

La Cave

Cleveland, Ohio

April

F 7 }
Sa 8 } Josh White
Su 9 }

F 14 }
Sa 15 } Doc Watson
Su 16 }

F 21 }
Sa 22 } The Blues Project
Su 23 }

SCHEDULES printed in BROADSIDE
are as given to us by the clubs. We
are not, can not be responsible for
changes made after publication.

Out of Town Concerts

April

Sa 8 Carlos Montoya, Lisner Aud'm,
Washington, D. C.

F 14 Buffy Ste. -Marie, Lisner Aud'm,
Washington, D. C.

Village Theatre NYC

April

Sa 22 The Beers Family

Loft

LA 3-8443

April

F 7 } The Bait Shop
Sa 8 }
Su 9 }
M 10 Closed
Tu 11 kLornch
W 12 Paul McNeil & Ringo Angel
Th 13 }
F 14 } The Bait Shop
Sa 15 }
Su 16 }
M 17 Closed
Tu 18 kLornch
W 19 Paul McNeil & Ringo Angel
Th 20 }
F 21 } The Bait Shop
Sa 22 }
Su 23 }
M 24 Closed
Tu 25 kLornch
W 26 Paul McNeil & Ringo Angel

Big Toe

Foxboro, Mass.

April

F 7 John Adelson

F 14 Bill Schustik, plus Karate demonstrati

F 21 Georgianne Minder

Parable

Quincy, Mass.

April

F 7 Open Hoot
Sa 8 Gleason and Gravelin
Su 9 Don Lyons

F 14 Open Hoot
Sa 15 Fine Villains
Su 16 Don Lyons

F 21 Open Hoot
Sa 22 Judy Larson

Where It's At

April

F 7 The Ramrods
Sa 8 To Be Announced
Su 9 Band Auditions, 4 pm
M 10 } Closed
Tu 11 }
W 12 }
Th 13 Band Auditions w/ Ron Landry
F 14 The Beacon St. Union &
Every Mother's Son
Sa 15 The Beacon St. Union &
The Boss Todes
Su 16 8 pm, The Ramrods
M 17 }
Tu 18 }
W 19 } Battle of the Bands
Th 20 }
F 21 }
Sa 22 }
Su 23 Finals, 4 pm, 8 Dave Maynard
M 24 }
Tu 25 } Closed
W 26 }

MASSACHUSETTS AREA ... AND COE TOO

Quest

536-7940

April

F 7 } An evening of one-act plays, including
Sa 8 } impromptu, by The InQuests
Su 9 } Folk Workshop w/ Jon Adelson

F 14 Jon Adelson
Sa 15 Musical Review: "Are We Real?"
Su 16 Folk Workshop w/ Jon Adelson

F 21 Bill & Renee; guest set, Paul McNeil
Sa 22 Jaime Brockett
Su 23 Folk Workshop w/ Jon Adelson

SCHEDULES printed in BRDE
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changes made after public

Seventh Circle

247-8729

April

F 7 Buzz & Barry - folk music
Sa 8 The Shirefolk

Th 13 Films
F 14 The Celebrate 7
Sa 15 N. E. C. Drama Group

Th 20 Films
F 21 Discussion & Speaker
Sa 22 Art, Larry, & Kathy

Damaged Angel

KE6-7050

April

F 7 Dave Peyton - folk music

F 14 Jazz Quartet

F 21 Jim Walsh - classical guitar

Sword in the Stone

April

523-9168

F 7 Bill Schustik
Sa 8 Bill & Renee
Su 9 Closed
M 10 Hoot & Auditions w/ Dan Gravas
Tu 11 Special - best of hoot
W 12 To be announced
Th 13 Marc Worthington
F 14 Dan Gravas
Sa 15 Bill & Renee
Su 16 Closed
M 17 Hoot & Auditions w/ Dan Gravas
Tu 18 Best of hoot
W 19 Chris Wertenbaker & Felicity Johnson
Th 20 John Synnott
F 21 Bill Madison
Sa 22 Bill Schustik
Su 23 Closed
M 24 Hoot & Auditions w/ Dan Gravas
Tu 25 Best of hoot
W 26 Chris Wertenbaker & Felicity Johnson

Rose

523-8537

April

F 7 } The Off-Boston Repertory Theater
Sa 8 } presents: "When Summer Ends"
Su 9 }
M 10 } Closed
Tu 11 }
W 12 }
Th 13 }
F 14 } Tempo Theater presents: "Hamlet"
Sa 15 }
Su 16 }
M 17 }
Tu 18 } Closed
W 19 }
Th 20 }
F 21 } Tempo Theater presents: "Hamlet"
Sa 22 }
Su 23 }
M 24 }
Tu 25 } Closed
W 26 }

Turk's Head

227-3524

April

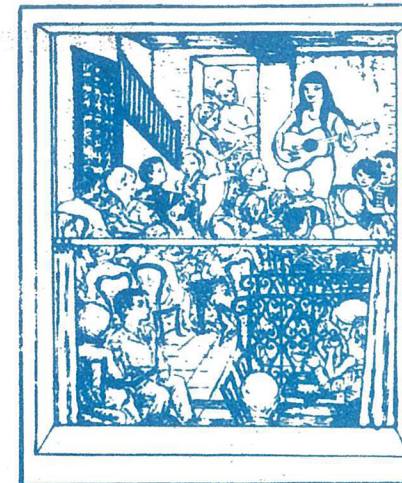
F 7 Nancy Michaels
Sa 8 Chris Smither
Su 9 Tony Rabino
M 10 Chris Smither
Tu 11 Jim Dahmey
W 12 Steve Curwood
Th 13 Dan Gravas
F 14 Nancy Michaels
Sa 15 Chris Smither
Su 16 Steve Koretz
M 17 Paul McNeil
Tu 18 Jim Dahmey
W 19 Paul Geremia
Th 20 Dan Gravas
F 21 Nancy Michaels
Sa 22 Chris Smither
Su 23 Steve Koretz
M 24 Paul McNeil
Tu 25 Jim Dahmey
W 26 Paul Geremia

King's Rook

1-356-9754

April

F 7 } Go-go dancing to 2 bands
Sa 8 }
Su 9 } Bill Staines & Renee
M 10 } Hoot
Tu 11 }
W 12 } Open House
Th 13 }
F 14 } Go-go dancing to 2 bands
Sa 15 }
Su 16 } Chris Smither
M 17 } Hoot
Tu 18 }
W 19 } Open House
Th 20 }
F 21 } Go-go dancing to 2 bands
Sa 22 }
Su 23 } Bill Staines & Renee
M 24 } Hoot
Tu 25 } Open House
W 26 }



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April

F 7 } John Lee Hooker
Sa 8 }
Su 9 } Hoot
M 10 } Muddy Waters & John Lee Hooke
Tu 11 }
W 12 } Muddy Waters Blues Band
Th 13 }
F 14 }
Sa 15 }
Su 16 } Hoot
M 17 }
Tu 18 }
W 19 } Jim Kweskin & the Jug Band
Th 20 }
F 21 }
Sa 22 }
Su 23 } Poets Theater
M 24 }
Tu 25 } Eric Andersen
W 26 }

Unicorn

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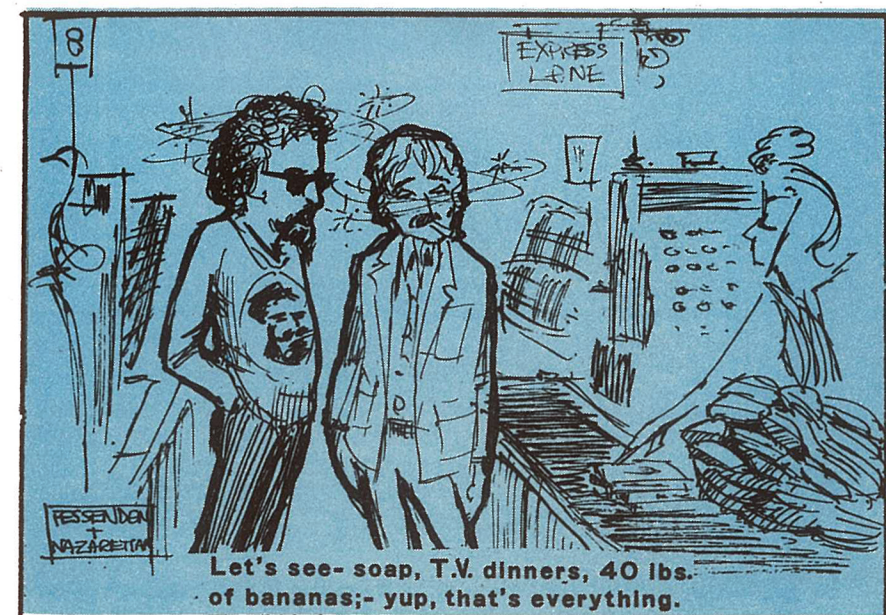
April

F 7
thru The Siegel-Schwall Band
Su 9
M 10 The Dick Summer Show
Tu 11
thru To be announced
Su 16
M 17 The Dick Summer Show
Tu 18
thru Jefferson Airplane
Su 23
M 24 The Dick Summer Show
Tu 25
W 26 Jefferson Airplane

Local Concerts

AMERICAN FESTIVAL OF MUSIC

April 20 - International Music Concert
April 21 - Frontier Tradition
April 21 - Midnight: Living Blues, Part I
April 22 - Living Blues, Part II
April 23 - Mountains and the Plains



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UNICORN DEBUTS JEFFERSON AIRPLANE

The Jefferson Airplane will make what is as far as we can determine its Boston debut when it opens a two-week engagement at the Unicorn Coffeehouse on Tuesday, April 18. The Airplane, who have been mentioned often in west coast dispatches to this magazine as far back as last year have become the leaders in the whole underground music scene. Here is your chance to dig what west coasters have been freaking out over for some time.

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Broadside

SO MUCH FOR DREAMING

IAN AND SYLVIA

Vanguard VRS-9241

Nobody is about to be surprised by the fact that Ian and Sylvia have turned out yet another good album. This latest release is rather the next logical step in the development of this talented folk duo. Perhaps the only real weakness of this album is the orchestration included presumably to enhance the end product. Even when John Herald or Monte Dunn didn't quite make it (they rarely missed the musical point) they somehow sounded more appropriate than the electric bass and drums which virtually overpower the other instruments (and almost the vocalists) on this album. One important instrumental note is the recording debut (at least with Ian and Sylvia) of Little David Rae, the fabulous Canadian guitarist. Everyone who has heard Dave has raved about his virtuosity with good reason: he is one of the best folk-style accompanists to ever hold a guitar. Can you imagine someone who can outshine Boston's Rick Turner and still play tastefully? Since many of the big-name folk artists are turning to rather rock oriented material, it is not so surprising that Ian and Sylvia are tending that way, too.

Presumably one of the big attractions of this album is the inclusion of Joni Mitchell's "Circle Game" (side one, band 1). Why this should be true is unclear. It is not an unusually good song, and their arrangement while pretty is not particularly exciting. Imagine, too, "Come All Ye Fair and Tender Ladies" done at the normal tempo but with a rhythm section adding a "rock" beat. In a somewhat similar vein, "Cutty Wren" makes one think of an electrified version of that great English folk group, the Young Tradition. With the further addition of woodwinds and strings, "Si Les Bateaux" is hardly what one generally thinks of as folk music. Nonetheless, it is a song of striking beauty. Done partly as a duet recitation or chant, "Si Les Bateaux" is certainly the most beautiful cut on the album. Ian and Sylvia have turned out another excellent album. This record has a distinctive style which some listeners may not like. Nevertheless it is a fine record.

Bob Jones



Reviews

TRADITIONAL SONGS OF MEXICO

Folkways FW 8769

Let me first confess a profound lack of familiarity with the Spanish language. I can only comment, then, on the melodies and the texts as they appear in translation here. In contrast to the extensive background notes usually provided by Folkways Records, there is nothing said about the origins of these Mexican folk songs. Only the names of the singers are given, and even then they are not credited with the specific songs they sing.

The lyrics, as might be expected, are very romantic and metaphorical. If the translations are faithful - and their occasional awkwardness suggests they may be, then quite a few of the songs can be recommended: "Y en la mañana cuando el sol despierta," "Colondrina viajera," "La Llorona," "Siento en el alma," "Voy a morir bien mío," "Limoncito" and "De la arena nace el agua" all express their strong, simple emotion in varying moods, but all in very poetic terms. The performances are consistently fair to good.

Ralph Earle

MUSIC OF MOROCCO

Ethnic Folkways FE 4339

This album is my first exposure to Moroccan music, so I can make only very general observations. First, if this recording is representative, the Moroccans are a very musical people. "Peoples" would be more nearly accurate, for the music recorded and annotated here by Christopher Wanklyn reveals a diversity of cultures - Negro, Berber, Arabic - that I never suspected of that country.

The overriding impression is of the rhythmic complexity of all of this music. Melody is in precious short supply, but the interwoven patterns of swiftly changing rhythms is quite arresting and more than compensates for the lack of tunefulness. To the many people who do not have occasion to listen to music of this type, most of these kinds of recordings are usually very unappealing, or at least uninteresting. But in this instance, I think that anyone who appreciates any kind of rhythmically propelled music would find this recording absorbing. The notes are exceptionally good, even for Ethnic Folkways.

Ralph Earle

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AUTHENTIC BLUEGRASS FOLK MUSIC

Fred Pike, Bill Rawlings, and The
Twin River Boys

Osage Records

Even the sophomoric liner notes and very bad programming on this album cannot disguise the fact there here is a top quality bluegrass band doing some very nice material. Fred Pike, Bill Rawlings, and the Twin River Boys are certainly one of the foremost bluegrass groups in the northeastern United States. They have appeared at the Roanoke Bluegrass Festival in Fincastle, Virginia, and last year did the Labor Day Weekend Show on WWVA's famous Jamboree. Fred Pike is

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Broadside

well known as one of the finest banjo and guitar players anywhere. Fiddler Rocky Chase is a topnotch country musician much admired by bluegrass instrumentalists.

All the vocals, but one, are on one side of the record, all the instrumentals on the other. The reason for this is not really clear. There's no doubt that it makes for rather monotonous listening. In addition to their impressive instrumentals (such as "Dixie Breakdown" and "Hickory Hollow" or Fred's nice guitar break on "Golden Slippers"), the band has included several very appealing vocals. Lead singing is well done by Bill Rawlings. Especially nice are "We'll Meet Again Sweetheart," "Teardrops in My Eyes," and "Sunny Side of Life." This is a good record by an excellent group. It leads one to hope that we'll hear a lot more bluegrass from them in the near future.

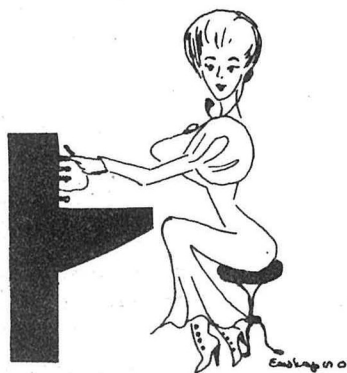
Bob Jones



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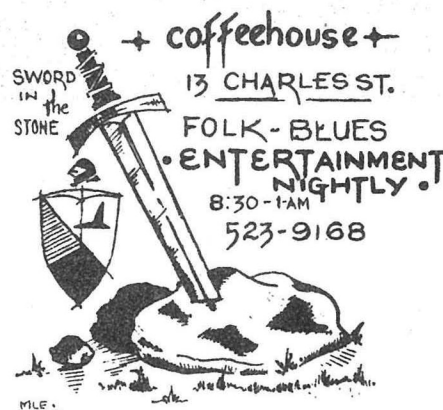
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CAJUN FAIS DO-DO

Various artists

Arhoolie F5004

Cajun music is usually unintelligible, sometimes awful, but always fun. This record is an exception only in that it is always good (or always awful, depending upon your viewpoint). One side is given over to Nathan Abshire and his Pine Grove boys. Nathan Abshire plays the accordion, Dewey Balfa plays fiddle, and his brother, Rodney, plays guitar; Basile Marcentel is their triangle artiste. Abshire has been playing Cajun music since the thirties, and his playing shows it in his control and refined sense of style. All the cuts are buoyant and lively, and Abshire's accordion playing is notable for its subtle variety.

Side two features the Breaux Brothers, Amade and Ophy; the Landreneaus, Adam and Cyp; and Isom J. Fontenot and Jerry Devillier. Their playing is a little more rustic, but nonetheless enjoyable. Since the appreciation of this music transplanted from French Acadia to the southern Louisiana bayous is very definitely a matter of whim - I hesitate to use the word taste - let me just say that I think it is a good record, and I recommend it especially to those who have never heard Cajun music. If you do not like the performances here, you can safely say you do not like any Cajun music.

Ralph Earle



Reviews

THE LEFT BANKE

Walk Away Renee/Pretty Ballerina

Smash MGS 27088

Here is another album which BROADSIDE should not be reviewing. I defy anyone to rationalize its appearance in a folk-music magazine.

Anyway, for the record, The Left Banke is a New York quintet which plays pop music with a modicum of facility and a distinctive sound...which is some sort of accomplishment. The vocals, especially the lead singing of Steve Martin, affect a Liverpudlian accent ("uup" for "up," "gihrl" for "girl"). Their playing features the plink-plink of a harpsichord, and we are supposed to believe that somehow the presence of that prostituted instrument hails some sort of grand synthesis of the baroque and rock.

After the novelty of "Pretty Ballerina" fades, the ten other cuts become pretty dull listening. "What Do You Know" is notable for some of the poorest singing recently heard on a pop record. Tom Finn is fairly inventive in his electric bass work, so the record is hardly a total loss.

Ralph Earle

DOC WATSON

Live at Sanders Theater, Cambridge, Mass.
Saturday night, 18 March

Braving one of the coldest nights of the winter, a relatively small but very enthusiastic crowd was completely captivated by the magic of Arthel "Doc" Watson's resonant

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voice and virtuoso guitar work. An almost complete lack of advance publicity couldn't keep Doc's fans and admirers from defying the cold in order to hear their hero. As has been the case in all his recent personal appearances, Doc was accompanied by his son, Merle, on second guitar. Merle's skill on the flat-top guitar is becoming more and more impressive. His one solo was "One Mint Julep," a guitar tune recorded several years ago by Chet Atkins.

Opening the show, Doc did a Delmore Brothers tune somewhat reminiscent of "Deep River Blues." From beginning to end the evening was a musical success. Doc's singing and guitar playing were, if anything, better than ever although he professed to be out of practice. The most exciting parts of the show were Jimmie Rodgers' "I'm Not Singing Blues," a stirring cappella rendition of "Am I Born to Die," and another Jimmie Rodgers tune, "Hobo Bill." Also delightful was Doc's version of Tom Ashley's "Walkin' Boss." Always touching, "Life Gets Teejus" (Doc emphasized that it is "teejus" rather than "tedious") was made especially poignant by Doc's sincere country baritone. Bringing the show to an all too early close, Doc played his fabulous instrumental version of "Beaumont Rag." Easily predicted, an encore was called for and Doc did a very impressive instrumental rendition of "Alabama Jubilee."

There has been apprehension in some quarters that Doc Watson might be drifting away from traditional country music. If this concert is indicative of his direction (and let us hope that it is), then Doc is not deserting the traditional music camp. If Doc Watson's future shows are as beautiful and as country as this, there is no cause for anyone to worry.

Bob Jones

Reviews

LIVE AT THE LOFT

Martha Schlamme

Martha Schlamme is famous throughout the world, especially for her singing of the music of Kurt Weill, as on her recording with Will Holt, The World of Kurt Weill. But she is also a marvelous performer of folk songs from throughout the Western world; and it was therefore a rare pleasure to hear her at The Loft on Sunday, March 19.

Miss Schlamme began her career in this country in 1950, after having been inspired by Engel Lund, a Danish singer, whom she heard in London. She was so impressed by the empathy which Miss Lund showed with the Yiddish songs, which are Miss Schlamme's heritage, and the way Miss Lund projected their feeling, that she decided she, too, would try to convey to an audience the wealth of her own upbringing. Now, of course, her enormous repertoire includes songs from many cultures.

Martha Schlamme is a consummate actress. She begins to explain the background of a song quite casually; but, by the time she

has finished her prologue, she has assumed the character of the song so completely yet subtly that her performance is totally absorbing and convincing. Hence, every song is viable in its own right, on its own terms, and not there merely to demonstrate the performer's virtuosity.

Her performance March 19 was a thorough delight. Her hallmark is disingenuousness. She is there only to serve the songs she sings. In fact, her real love is acting; she indicated she may leave the concert stage for a while to devote herself fully to that love. She sang several selections from the collaborative works of Kurt Weill and Bertoldt Brecht - "Bilbao Moon" and "Surabaya Johnny" from Happy End; "Pirate Jenny" from The Three-Penny Opera; and their last song, "Soldaten Weib" (Soldier's Wife), an ironic song written just after World War II in which one person asks what did the soldier's wife receive from Prague, Oslo, Amsterdam, Paris and Bucharest, to which another replies articles of clothing such as boots, a silk dress and a brightly colored blouse, but when asked what did she receive from Russia, the answer given is a widow's veil.

The high point of the evening artistically was her performance of "Surabaya Johnny." It was magnificent. She was no longer acting; she was the woman overcome by both love and hatred for the lying sailor. But whether she was a Greek woman in her wedding dress about to throw herself over a cliff rather than be enslaved by the Turks or an aspiring folksong writer warning of the plague of men with tape recorders and microphones or a little Spanish girl worried about the lost mother of the five chicks she had bought, Martha Schlamme was thoroughly entertaining and moving. She was admirably accompanied by Mr. Mordechai Scheinkman, an equally sensitive partner.

For bringing them to Boston we owe a good deal of thanks to The Loft.

Although I went to The Loft to hear Miss Schlamme, I must note the performances by Chris Wertenbaker and Felicity Johnson. Mr. Wertenbaker is an excellent flamenco guitarist who was assisted by Miss Johnson on one gypsy song. Miss Johnson, a ballad singer from the Orkney Islands of Scotland, sang along as well and did so beautifully. Although they have just begun performing in this area, I hope that both of them will be the subjects of a review soon. Until then, I recommend them highly.

Ralph Earle

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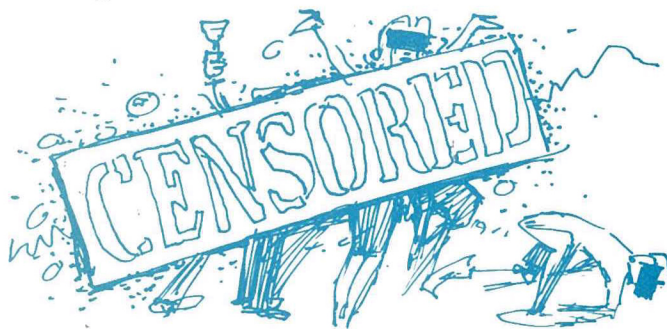
words & music by Tom Paxton

Where do you go at night? Where do you go at night?
 Wrapped in your cheap co - logne, where do you go at night?
 "Down to the pit with the stinking air and the smell of the sweat and
 death is there, I dance for a dollar and I dance for a dime, 'till their
 eyes are swimming and their pockets are mine, I pick a body and I
 name my fee, I take their money and they take me, and that's where I
 go at night, that's where I go at night."

2. How do you spend your days?
 How do you spend your days?
 When you can sleep no more,
 How do you spend your days?
 "I rise at four in the afternoon,
 I take a match and a kitchen spoon.
 I wrap my arm in an old necktie
 And I find religion on the very first try.
 I wash my face and I comb my hair,
 My looks are going but I just don't care.
 And that's how I spend my days,
 That's how I spend my days."

3. Where do you find your love?
 Where do you find your love?
 Where do you run to him?
 Where do you find your love?
 "I find my love in an old hotel
 He's mean and wicked and he knows me well,
 He takes my body and he takes my mind.
 He takes my money and he beats me blind.
 He says he'll help me but he won't say when
 And he sends me walkin' on the streets again,
 And that's where I find my love,
 That's where I find my love."

4. How will you spend your life?
 How will you spend your life?
 While ladies play at cards,
 How will you spend your life?
 "Dying in a circle of velvet rooms,
 Lying in deeply-carpeted tombs.
 Hiding in the gutter with shaking pains,
 Trading my years for aching veins,
 When I can't get action from a 'John' like you.
 And that's how I'll spend my life,
 That's how I'll spend my life."



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NEW HAVEN PLANS FESTIVAL

The New Haven, Connecticut, Folk Music Society, in cooperation with the Arts-Festival-on-the-Green, is sponsoring a program of concerts and workshops to be held on the New Haven Green. Tents will be set up to house the workshops, and concerts will be given at the bandstand. A tentative schedule of performances has been released:

Wednesday, May 24: Afternoon Concert of local entertainers
Thursday, May 25: Early Music Workshop 3:30 p.m. with Lee Howard
Friday, May 26: Workshop on various 3:30 p.m. forms of folk songs
Saturday, May 27: Afternoon Children's 1:30 p.m. Concert
Sunday, May 28: 3:30 p.m. Performers' Workshop
7:30 p.m. Evening Concert

All workshops and concerts will be free of charge. Names of performing artists will be released as they are confirmed.

BROADSIDE READERS -



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THE RICHARD FARINA ANNUAL AWARD COMPETITION

PURPOSE

In order to encourage the writing of songs pertinent to contemporary circumstances and, at the same time, to create a memorial to a songwriter who was not only a prolific and much admired member of the craft, but also an outspoken critic and an active opponent of many of the unworthy characteristics to be found in this unequal world, the editor of this magazine has initiated an annual award.

RULES

- A. To enter, send a lead sheet which includes lyrics, melody, and chords.
- B. All entrants must include a tape recording of their song(s), recorded 1/2 track, at 7 1/2 ips. Songs may be recorded by persons other than the songwriter. Entries will be judged on the basis of text and music, and not on the taped performance.
- C. Each song must be accompanied by a \$1.00 entrance fee. This fee will go toward reproduction of lead sheets for circulation to the judges, and toward other costs of the competition.
- D. Winning entries become the property of BROADSIDE publications.
- E. One winner will be chosen during each three-month period of the competition. Of these winners, a grand winner will be chosen annually.
- F. Quarterly deadlines for each entry are: December 31, 1966; March 31, 1967, June 30, 1967. Entries received after June 30, 1967, will automatically be considered in the first quarter of the second annual award competition.

THE FOLK SCENE: washington baltimore

by Mike Esterson & Ken Loewinger

Baltimore is due for an explosion in its folk scene. Two related events have kicked it off, and many feel that it will soar.

First of all, a new coffeehouse called the "Crack of Doom" has opened up in the Foghorn's old location, 103 1/2 22nd Street. At present, it is open only on Friday and Saturday nights, but plans call for a series of Sunday afternoon hoots to start very soon, and for eventual expansion to a seven-day operation. It is to be a showcase for local talent — and, as such, can serve two purposes: it can be a focal point for emerging young performers who in the past have been hard pressed to find places to sing; and it can also be a catalyst for developing young singers. Members of the staff whom I've spoken to have told me that their only problem in the first two weeks of operation is that there are more people than they know what to do with who have showed up wanting to sing, and that the level of the talent has astounded them. Currently, the Dulaney Valley Boys are featured Fridays and Liz Miller on Saturdays. More on the "Crack of Doom" later.

The other event is the announced founding of The Baltimore Folklore Society. Its goal is to become a guiding force in the blossoming scene here. Immediate plans include meetings and workshops to be held at the "Crack of Doom." Future plans include the possibility of concerts, picnics, and "get-togethers," which may eventually grow into a festival; but all of this is still only on paper. The Baltimore Folklore Society can do nothing without some kind of public support. Therefore, as temporary secretary, I ask anyone interested in helping us get off the ground either by joining or, if you are not in our area, by sending suggestions and advice to The Baltimore Folklore Society, c/o Mike Esterson, 3503 Southvale Road, Baltimore, Md. 21208.

Baltimore has been sleeping too long. Let's really get things rolling!

* * * * *

Bluegrass Unlimited is without a doubt one of the finer magazines around. It is written intelligently by people who really know what bluegrass is about and what is happening in it today. Ken and I both commend it highly for anyone who follows bluegrass.

* * * * *

John Jackson, who lives in and performs all around Washington, has one very good album out on Arhoolie which is selling so well that another is planned shortly.

By the way, John's "discoverer" and close friend, Chuck Purdue, who is also President of the Greater Washington Folklore Society, is the recent recipient of a four-year Ford Foundation grant to study folklore at The University of Pennsylvania.

* * * * *

Contrary to reports in the Village Voice, Janis Ian's follow-up single to "Society's Child" is "Younger Generation Blues" b/w "I'll Give You a Stone If You Throw It." Variety and Billboard both gave it very good reviews.

* * * * *

The National Association of Record Manufacturers' Award for "Best Folk Act of 1966" went to Simon & Garfunkle, of all people.

* * * * *

Patches & Liz, who run the 15 Below, have recorded a beautiful album which should be out by May. Backing musicians include Bill Lickle and Steve Askins, two of the finest guitarists around anyplace, and Tom Walkiewicz on bass. Watch for it.

* * * * *

That should about do it for now. See you later.

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Let me mention a bit about the Swarthmore Folk Festival. This year's was held on March 10 and 11, on the Swarthmore campus. That's a pretty decent drive from where I live, so I only managed to get out there on Friday night. The concert I saw had two performers: the Greenbriar Boys and Richie Havens. The Greenies are great; the addition of Eric Weissberg as banjoist was beautiful. They are as smooth as ever, and every bit as entertaining. The audience went nuts, which is saying a lot, because Swarthmoreites, I have heard, by and large have demonstrated pretty good musical taste.

Richie Havens was making his first appearance in the area, and many people there had never heard or heard of him before. What happened was great; they dug him. It's good to be an observer to a discovery, almost as good as being part of it. These people discovered Havens, that is, they had never heard him before, and all of a sudden come along a new talent they didn't know existed. Their enthusiasm was heartening, especially since I've seen that same enthusiasm for the same performer in another audience, Newport '66. It looks like Richie will be a hit out there from now on.

I didn't get to see the rest of the festival, which included another concert (J.D. Hutto and the Hawks, and Skip James) and some workshops, but if they were of the same caliber as the Friday concert, then I guess the festival was a success.

This past week was a real Canadian Festival here in Philly. The Second Fret had Joni Mitchell in for two weeks, and the Main Point featured Gordon Lightfoot. Now you've all heard me talk about these two before, and you know how fond I am of them. Joni is a fine writer, one of the most promising around. Many of her songs are well known already, and I am sure that more will come. I have no qualms about predicting that she will be a major performer in the not too distant future. Her voice is excellent; moving and easy to listen to.

Gordon was here with his trio, the same as the last time: John Steckfish on electric bass, and Red Shea on guitar. Both are Torontonians, both are fine musicians. The sound the trio has together is very good, and was received that way. Lightfoot has many new songs, some of which are outstanding. You will be hearing them soon, I think. They have recorded a new album for United Artists, which should be up for release in a

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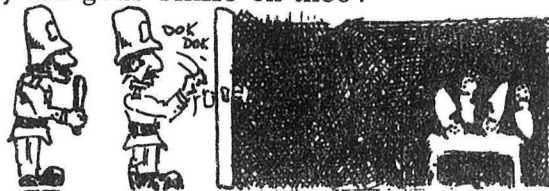
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month or so, hopefully. It has been described to me as a full sound, instruments, effects, everything. Look for it.

To cap off the weekend, Gene Shay, on his Folklore show, had a Canadian night, featuring Joni, Gordon, and myself. It was a ball, and informative, too, because the audience got a glimpse of where folk music is in it Canada, and take it from me, it's out of sight.

Things to look forward to: Tom Rush and the Kweskins to the Main Point in April, Steve Gillette coming up at the Fret. Spring ought to be here soon, or at least that's what they tell me. As I write this, it's the second day of Spring and it's still snowing. I hope that by the time you get to read it, there'll be birds around, flowers, warmth, sun.... YAAAAAAAAAAAH.

May the gods smile on thee!



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New York News & Notes

by Kathy Kaplan

Would you believe a white Easter? Snow and extreme cold reduced the number of marchers on St. Patrick's Day somewhat, but otherwise, spirits (and people) were high. That night there was the annual Irish Festival of Stars at Carnegie Hall. Representing the folksingers were Jesse Owens and a group called the Blarney Folk Singers. The Clancy Brothers & Tommy Makem took the same stage the night after... "Radio Unnameable" celebrated with Joe Heany. I'm no expert on British music, but as far as I'm concerned, Heany is the best singer from those parts that I've heard yet...

Mahalia Jackson's two Easter concerts were to be recorded live...

Bill Clifton is coming "home," but I don't know if he'll be staying. Rumor has it that he is going to join the Peace Corps...

Final note: Some 600 people, including the Naussa County American Legion commander picketed the W. Tresper Clark High School but the show went on; with all 1100 seats filled. School Board President, Owen B. Walsh, said that the evening's events "vindicated our position that the concert association was bringing a strife-inducing element into the community by sponsoring Seeger..." (!) Said Seeger afterwards: "I'm glad to sing for people who disagree with me, as long as I can sing the songs I feel are appropriate for the occasion. I would sing for the John Birch Society, if they asked me. People who want to picket me have the right to picket, but no one has the right to throw stones. If local law enforcement officers have decided there's to be no trouble, there won't be. Trouble arises when the law enforcement officers are in cahoots with the people who want trouble..."

Jim & Dave Grisman have named their son Monroe...

The Ian Campbell Folk Group has gone "big band"...

Ian & Sylvia will be back at the Cafe Au Go-Go April 18-28. Remember, the Beers Family will be in concert April 22 at the

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Village Theatre. Billy Faier will be in concert at the Folklore Center April 10; Peter Stampfel (who?) on the 17th...

Speaking of the Folklore Center (and leaving best for last): On March 13, Art Rosenbaum was in concert there. The audience, made up mostly of Art's loyal friends and followers, was small which resulted in an unusually informal atmosphere. Although I had seen him perform on several other occasions, this was the first "in depth" performance. He's a lot more versatile than I remembered him being, and he's got a rather unusual repertoire. Although some of his material is well known, a good deal of it was either unknown to me or unusual variants of well known songs. Afterwards, a string band was formed and we had square dancing. Before the evening was over, most of the people (myself included) tried their hand at picking. It was a most enjoyable evening for all involved. It was especially enjoyable for me because there is really very little music/dance in these parts that's to my liking. (We really could use more things like that!)...



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Bits & Pieces

JOAN BAEZ, just recently back from Japan, is soon off on another tour, this time to Russia, Poland, and Italy *** THE KINGSTON Trio may do a farewell concert in Boston, early in May *** MIMI FARINA will appear on several concerts with JUDY COLLINS *** A mouth bow kit is being prepared by PATRICK SKY for marketing sometime soon *** Billboard and Cashbox reviewers had such totally different opinions of BUFFY SAINT-MARIE's New York Concert, that it's hard to believe

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that they were both in the same place at the same time *** LOTHAR & THE HAND PEOPLE have recorded for Capitol Records *** PETER WALKER, the artist on Vanguard's Rainy Day Raga, is Boston's own Peter Winters, who used to run the Folklore Center in Cambridge *** BONGI & JUDI, a new girl duet, are the daughters of Miriam Makeba, and Josh White, respectively *** The Folk-Legacy recording of ROSALIE SORRELS, with accompaniment by Mitch Greenhill, is now released *** LIGHTNING HOPKINS will appear along with the Nitty Gritty Dirt Band at the Ash Grove in L. A. through April 26 *** BOB DYLAN has signed with the American Guild of Authors & Composers *** THE SERENDIPITY SINGERS will try a new bag this summer -- Summer Stock *** IAN & SYLVIA are set for three weekend concerts at San Francisco's Fillmore Auditorium *** "I Can't Make It Any-More," a GORDON LIGHTFOOT song, has been released on a single by Spyder Turner *** RICK NORCROSS is now operating his own coffeehouse, "The 18th String Guitar And Coffee Emporium" in Tampa *** PHIL OCHS was set for an appearance on Murray the K's Easter spectacular *** George Hamilton is up to number 12 on the c&w charts with his recording of JONI MITCHELL's "Urge for Going," which is backed with Phil Ochs' song "Changes" *** Another BLUES PROJECT album is being prepared for release ***

dear BROADSIDE



dear BROADSIDE:

A few questions about one Gordon Lightfoot.

Is he scheduled to make any appearances around Boston? If so, when; if not, why?

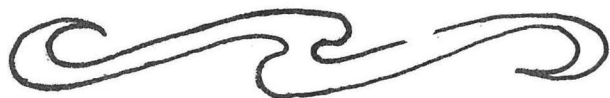
Also, how can I get sheet music to his song, "I'm Not Sayin'?"

I would appreciate an answer as soon as possible. Thank you.

Pamela Geerds
Chelmsford, Mass.

(We know of no scheduled appearances for Gordon Lightfoot in the Boston area in the near future. For information on obtaining sheet music of his songs, we suggest you write his manager, Albert Grossman, at:

Al Grossman Management, Inc.
75 East 55th Street
New York, New York ...Ed)



dear BROADSIDE:

In the last year or so I have become increasingly more interested in folk music and musicians. Since the mass media has not (as yet) "given in" to folk, it is hard to learn about the various artists.

In the BROADSIDE, March 1, a "pure folk" (?) advocate admonished you for spreading out to reach the bourgeoisie. I couldn't believe what I read. Folk music is for the folk, for the public, not only for the elite. Tom Rush sings "I don't want your millions mister. I want to feed my family." Bob Dylan sings of the penury of Hollis Brown. The list goes on and on. I don't think people read BROADSIDE to be "hip," rather, they read to become more informed about the boundless art form conglomerately known as folk.

Sincerely,
Bill Sabat
Winthrop, Mass.



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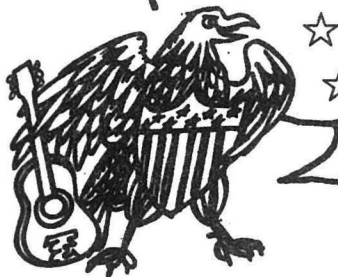
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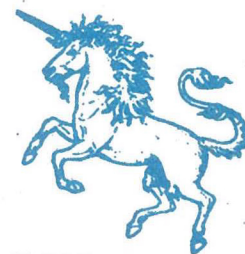
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